



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PUBLICATIONS
OF THE
Modern Language Association
of America

VOL. XXXVII, 1

MARCH, 1922

AMERICAN BIBLIOGRAPHY FOR 1921

A survey such as the present, which attempts to be a complete record of American scholarship during 1921 so far as the results have appeared in print, must inevitably fall short of its aim. Certain journals, foreign and American, though dated 1921 are either delayed in publication or reach America after an appreciable interval. Occasional publications issued in university bulletins or privately printed, in spite of every effort to run them down, have doubtless been missed. It is hoped that such omissions will be few. In every case an attempt will be made to correct any oversight in the bibliography for the following year.*

I. ENGLISH LANGUAGE AND LITERATURE

In "Inflectional Contrasts in Germanic" (*JEGP*) E. Prokosch suggests a principle which is in a certain sense

* As in the corresponding surveys for previous years published in *The American Year Book* (suspended publication 1920) certain conventions and abbreviations have been adopted to economize space. Italics indicate book titles; quotation marks indicate articles. Periodicals are referred to by the following abbreviations: *PMLA*, Publications of the Modern Language Association of America; *MP*, Modern Philology; *MLN*, Modern Language Notes; *MLR*, Modern Language Review; *JEGP*, Journal of English and Germanic Philology; *SP*, University of North Carolina Studies in Philology; *RR*, Romanic Review; *ESt*, Englische Studien; *Angl. Bei.*, Anglia Beiblatt. Titles appearing as theses or in the publications of universities are followed where possible by the name of the university.

correlative to analogy. W. F. Bryan in three articles interests himself in certain verbal endings. In "The Midland Present Plural Indicative Ending *-e(n)*" (*MP*) he urges the influence of preterite-present verbs; in "The West Saxon and Kentish First Person Singular Present Indicative Ending *-e*" (*SP*) he supports Dieter's suggestion that the influence of the 2nd and 3rd person is of considerable importance; and he seconds Wyld's belief that "The Verbal Ending *s* of the Third Person Singular" (*MLR*) owes its standardization largely to the analogy of *is*. Lexicographical notes in Old English are contributed by O. B. Schlutter (*Anglia* and *Neophilologus*) and Fr. Klaeber (*Angl. Bei.*). Miss B. C. Sly plausibly connects "The Bent Bow" (*MLN*) with OE. *bog*, *boh*, shoulder, upper arm. P.V.D. Shelly, *English and French in England, 1066-1100* (Pennsylvania) shows that as a result of immediate contact and intercourse between the two peoples—often close and cordial—the fusion of the two races began not in the reign of Henry I but in 1066, and that from the first Englishmen began to learn French, and Normans, English. J. R. Hulbert argues that there is no good evidence that "The 'West Midland' of the Romances" (*MP*) is West Midland. Samuel Moore, "Grammatical and Natural Gender in Middle English" (*PMLA*), traces the adoption of natural gender, once the preservation of grammatical gender was rendered impossible by the breaking down of inflectional endings, to the overwhelming use of the personal pronouns in Old English (and Germanic) in accordance with natural gender even when in direct contradiction of the grammatical gender of the antecedent. C. M. Lot-speich finds "The Cause of Long Vowel Changes in English" (*JEGP*) in a phonetic tendency in English to concentrate the accent on the first part of a vowel and the physiological consequences of that tendency. *The Modern English Verb-adverb Combination* (Stanford) is the title of an interesting study by A. G. Kennedy. Briefer notes are B. A. Wise, "The Disjunctive Possessive" (*MLN*), O. F. Emerson, "Beguiling Words" (*Dialect Notes*), J. H. Combs, "Early English Slang Survivals in the Mountains of Kentucky"

(*ibid.*) and R. P. McCutcheon, "A Note on *Cant*" (*MLN*). A few more popular titles may be mentioned such as Brander Matthews, *Essays on English* and *The Englishing of French Words*. The same author discourses on "The Permanent Utility of Dialect" (*Yale Rev.*) and G. M. Tucker discusses certain questions connected with *American English*. Finally the fullest support should be given the project for "A Bibliography of the English Language" announced by A. G. Kennedy in *MLN*.

America manifests but a limited interest in problems of versification. J. W. Rankin, "Rhythm and Rime before the Norman Conquest" (*PMLA*), argues for a rimed popular poetry, native and not dependent upon Latin hymns for its form. E. Sapir, "The Musical Foundations of Verse" (*JEGP*), returns to Lanier's conception, though he does not refer to Lanier and his results seem to be independently reached.

Old English literature has received some interesting contributions. S. I. Rypins, "A Contribution to the Study of the *Beowulf* Codex" (*PMLA*), disposes of Ten Brink's assumption of an original for *Beowulf* B characterized by *io* spellings and demonstrates the accuracy of scribe A. O. F. Emerson ascribes "Grendel's Motive in Attacking Heorot" (*MLR*) to his being of devilish origin, and J. D. Bush in "A Note on [*Beowulf*] 1600-1605" (*MLN*) suggests a translation. Fr. Klaeber contributes five brief observations "Zu Byrhtnoð's Tod" (*ES*) and discusses "The First Line of *Deor*" (*Angl. Bei.*). E. Burgert has published his dissertation on *The Dependence of Part I of Cynewulf's 'Christ' upon the Antiphonary* (Cath. Univ. of A.). A. D. McKillop, "Illustrative Notes on *Genesis B*" (*JEGP*) cites parallels to a few points in the poem and A. S. Cook corrects a misunderstanding of his position with regard to "The Ruthwell and Bewcastle Crosses" (*London Times Lit. Sup.*). Miss N. S. Aurner has published *Hengist: A Study in Early English Hero Legend* (Iowa) and C. N. Lienhauser a slighter treatment of "The Legend of the Phoenix" (*Cath. Educ. Rev.*).

In Middle English Miss Laura A. Hibbard, "*Athelston, A Westminster Legend*" (*PMLA*) shows that the romance is based upon the legend of Queen Emma and the Plowshares, probably through Richard of Cirencester. A. C. L. Brown continues his studies of "The Grail and the English *Sir Perceval*" (*MP*). G. Guillaume, "The Prologue of the *Lay le Freine* and *Sir Orfeo*" (*MLN*), decides that the prologue was written by the (English) author of the *Lay le Freine* and borrowed by the author of *Sir Orfeo*. H. G. Leach has published an extensive study of the relations between *Angevin Britain and Scandinavia*, devoting a large part of the book to romances and legendary themes which appear in Scandinavian versions. The author of *Sir Gawain and the Green Knight* receives considerable attention. J. B. Fletcher in "The Allegory of the *Pearl*" (*JEGP*) cites many parallels from Albertus Magnus of qualities in the Pearl maid which are characteristic of the Virgin, argues that the *Pearl* may be at the same time an elegy and an allegory, and concludes that the poet has pictured his child in the image of the Virgin. O. F. Emerson, "Imperfect Lines in *Pearl* and the Rimed Parts of *Sir Gawain and the Green Knight*" (*MP*), suggests emendations of a score of lines metrically imperfect, by addition of unstressed *e* where such a syllable is justified historically, analogically, or inflectionally. The same author in "Two Notes on *Sir Gawain and the Green Knight*" (*MLN*) proposes textual interpretations, one of which is especially arresting, and in a long and careful review (*JEGP*) of Menner's edition of *Purity* embodies what amounts to an original contribution to the study of the poem. Archer Taylor, "Arthur and the Wild Hunt" (*RR*), supplements Bruce's article with additional notes on the myth. E. H. Tuttle makes some "Notes on the *Seven Sages*" (*MLR*) and J. Dunn devotes an elaborate study to "The Brendan Problem" (*Cath. Hist. Rev.*). In the lyric, C. R. Baskervill, "English Songs of the Night Visit" (*PMLA*), studies a type to which the *aube* belongs and traces it through English literature. Miss Charlotte D'Evelyn has edited with an introduction a

fourteenth century poem under the title *Meditations on the Life and Passion of Christ* (Bryn Mawr diss., also being published by the *Early English Text Society*). Professor Brown's *Register of Middle English Religious Verse* is so indispensable to students of medieval literature that it is worth while in the interest of perfection to record even slight additions to it. F. A. Patterson in the *JEGP* adds a few items. J. M. Steadman restates and augments the arguments for the winter of 1352-3 as "The Date of *Winnere and Wastoure*" (*MP*) and Miss Hope Emily Allen defends her theory of "The *Ancren Riwe* and Kilburn Priory" (*MLR*) against the attack of Father McNabb. E. C. Knowlton traces the occurrence of the allegorical figure "Nature in Middle English" (*JEGP*) from 1350 to about 1500, and W. E. Farnham, "John (Henry) Scogan" (*MLR*), argues for only one Scogan, living in Chaucer's time.

It is one of the pleasures of such a review as this to note each year the prominent position which Chaucer holds in the interest of American scholars. S. Moore, "New Life-Records of Chaucer—Addendum" (*MP*), now gives records from the Patent Rolls corresponding to the Chancery war-rants which he formerly printed (*MP*, xvi), and J. R. Hulbert, "A Chaucer Item" (*MLN*), prints the entry in the Close Rolls in which reference is made to Henry Gisors as Chaucer's deputy in the office of controller of the customs. E. F. Amy has published his dissertation on *The Text of Chaucer's Legend of Good Women* (Princeton) and J. S. P. Tatlock, "The Source of the *Legend*, and Other Chauceriana" (*SP*), among other things points to the similarity between the prologue to the *L.G.W.* and lines 1683-1869 of the *Knight's Tale*. N. E. Griffin, "Chaucer's Portrait of Criseyde" (*JEGP*) explains the uncomplimentary characteristic of knit eyebrows as retained by Chaucer in the interest of historical accuracy and fidelity to what he considered an authoritative source. W. A. Reed prints a note "On Chaucer's *Troilus and Criseyde* I, 228" (*JEGP*) and J.S.P. Tatlock sees "The Epilog of Chaucer's *Troilus*"

(*MP*) as a reflection of the age-long dispute concerning the right attitude of a Christian man toward pagan poetry. F. Tupper in a paper which he calls "Chaucer's Tale of Ireland" (*PMLA*) finds persons and circumstances that prompted the composition of *Anelida and Arcite* in the affairs of the Earl of Ormonde and Anne, his wife. "Chaucer's 'Elcanor' " (*MLN*), as Professor Tatlock suggests, may refer to an Elcanor which he finds in an Old French prose romance of the thirteenth century. P. F. Baum lists eight taverns which might be intended by "Chaucer's 'Faste by the Belle,' C. T., A. 719" (*MLN*) but cannot fix on any one as certainly Chaucer's. J. L. Hotson, "The Tale of *Melibeus* and John of Gaunt" (*SP*), considers the *Melibeus* a political pamphlet addressed to John of Gaunt to dissuade him from entering upon what seemed to his friends a rash war. Archer Taylor, "The Devil and the Advocate" (*PMLA*), collects over thirty versions of a story interesting to students of English because of its occurrence in Chaucer's *Friar's Tale*. S. H. Cox, "Chaucer's Cheerful Cynicism" (*MLN*), utters provocative heterodoxy, if not actual blasphemy; W. C. Curry submits "Two Notes on Chaucer" (*MLN*), one on the tempest at Hippolita's home-coming, the other on the cook's *mormal* as illustrated by quotations from medieval medical treatises; and A. R. Benham groups together "Three Chaucer Studies" (*So. Atl. Quarterly*): Chaucer and the Renaissance, Chaucer and Ovid, and Chaucer and Molière. E. P. Kuhl in "Chaucer and the 'Fowle Ok' " (*MLN*) quotes the *Rolls of Parliament* 'en le Counte de Kent a une lieu q est appelle le Foul Oke' showing that it was a place, not a tree; that it was in Kent, not Surrey, as Skeat thought; and concludes that there were three robberies, no two of which can now be thought identical. Finally mention may be made of a book of *Selections from Chaucer* edited by W. A. Neilson and H. R. Patch.

Miss Louise Pound's *Poetic Origins and the Ballad*, in which she attacks the prevailing theory of ballad origins, has not provoked as yet any extended reply. Miss L. C. Wimberly

investigates *Minstrelsy, Music, and the Dance in the English and Scottish Popular Ballads* (Nebraska), and F. L. Joy discusses "Magic in the English and Scottish Ballads" (*So. Atl. Qu.*). Two Lydgate items by Miss E. P. Hammond are "The Texts of Lydgate's *Danse Macabre*" (*MLN*) and "The Lost Quires of a Shirley Codex" (*ibid.*). J. R. Hulbert in "An Hoccleve Item" (*ibid.*) notes that Hoccleve was granted in 1395 a corrody in the priory of Hayling by Richard II. Carleton Brown discusses a few special points of difference with Greg in "The Stonyhurst Pageants" (*MLR*).

Elizabethan scholarship is well represented. R. G. Whigam and O. F. Emerson, "Sonnet Structure in Sidney's *Astrophel and Stella*" (*SP*), correct general misstatements and examine the various forms used. Miss Anne K. Tuell thinks that "The Original End of *Faerie Queene*, Book III" (*MLN*) was what caused Burleigh's brow to wrinkle, and in a "Note on Spenser's Clarion" (*ibid.*) she again identifies Clarion with Spenser's epic muse. F. M. Padelford, "The Virtue of Temperance in the *Faerie Queene*" (*SP*), supplements De Moss's paper by examining Spenser's dependence on Aristotle in the treatment of the virtue of Temperance. Miss L. Whitney contributes a somewhat inconclusive paper on "Spenser's Use of the Literature of Travel in the *Faerie Queene*" (*MP*), but points out more specifically than had previously been done some parallels between the voyage of Sir Guyon and the legend of St. Brandan.

In the drama we may mention first R. W. Bolwell's dissertation on *The Life and Works of John Heywood* (Columbia). Mrs. M. Le Boutillier, "Bale's *Kynge Johan* and *The Troublesome Raigne*" (*MLN*), shows that the latter is dependent in certain particulars on Bale's play. L. F. Mott, "Foreign Politics in an Old Play" (*MP*), believes that the *True Tragedy of Richard the Third* was the play performed at court Dec. 26, 1589. F. K. Brown has discovered and printed in a communication entitled "Marlowe and Kyd" (*London Times Lit. Sup.*) a letter almost certainly by Kyd establishing, if Kyd is to be trusted, Marlowe's hetero-

doxy. In matters relating to Shakespeare there is no outstanding publication of the year. J. Q. Adams suggests the possibility of "A Norman Origin for Shakespeare" (*Sewanee Rev.*) on the basis of a William Sakeespee found in the records (1195) living in Northern France under English rule and frequent occurrences of the name in England. Tucker Brooke in a suggestive article represents "Shakespeare Apart" (*Yale Rev.*), as not typical of his age and its interests, ignoring many of its principal preoccupations. J. R. Strong is the author of a voluminous *Note upon the "Dark Lady" Series of Shakespeare's Sonnets*, championing the Mary Fytton theory, and Basil Brown has published a volume on *Law Sports at Gray's Inn (1594)* bearing on Shakespeare. H. M. Jones writes on *The King in Hamlet* (Texas) and Preserved Smith notes that "Rosencrantz and Guildenstern" (*MLN*) are names actually found among students matriculated at Wittenberg in the sixteenth century. H. D. Gray in "Some Indications that *The Tempest* was Revised" (*SP*) argues for the view that Shakespeare wrote the *Tempest* in 1611 as a full length play and that he cut it down and adapted it for the marriage of the Princess Elizabeth in 1613. H. J. Griston, *Introduction to the Merchant of Venice*, discusses the legal proceedings of which Shylock availed himself. J. Monaghan, "Falstaff and his Forebears" (*SP*), finds the origin of Falstaff not in Sir John Oldcastle of the *Famous Victories*, but in the clown, Derrick, especially as the part was interpreted on the stage by Tarleton. E. P. Kuhl has two notes, "Shakespeare's Purpose in Dropping Sly" (*MLN*) suggesting that he was dismissed for artistic reasons, and "I thou thee, thou traitor, in *Twelfth Night*" (*Weekly Rev.*). Other brief contributions are A. R. Benham, "A Note on the *Comedy of Errors*" (*MLN*) and its indebtedness to Plautus, J. D. Rea, "A Note on *Romeo and Juliet*, II.i.1-2" (*MP*), A. A. Raven, "A Note on *King Lear*" (*MLN*) explaining Lear's dying ecstasy as joy due to the belief that Cordelia was reviving, and S. T. Williams, "English Performances of *Timon* of

Athens" (*MLN*) listing revisions and revivals of the play. H. D. Gray interjects a note on "Shakespeare's Punctuation" (*London Times Lit. Sup.*) into a controversy between Mr. Bernard Shaw and certain English scholars. O. S. Coad calls attention to two curious coincidences between "Shakespeare and Aeschylus" (*JEGP*).

Of Shakespeare's contemporaries and successors in the drama Heywood's *The Captives, or, The Lost Recovered* has been edited by A. C. Judson (Yale) and Jonson's *Every Man in his Humor* by H. H. Carter (*ibid.*). W. P. Mustard in "Notes on Ben Jonson's *Catiline*" (*MLN*) cites Latin parallels, the most interesting of which are from Cicero. S. C. Chew, "Beaumont on Drunkenness" (*MLN*), cites a scene in *The Coxcomb* which parallels Cassio's intense shame, and finds Beaumont's attitude one of consistent hostility. A. H. Cruickshank crosses swords with W. J. Lawrence and H. D. Sykes over some matters pertaining to "Massinger and *The Two Noble Kinsmen*" (*London Times Lit. Sup.*), G. Bradford writes on "The Women of Middleton and Webster" (*Sewanee Rev.*), and C. N. Thurber edits Sir Robert Howard's comedy *The Committee* (Illinois). A Thaler, "Thomas Goff's *Praeludium*" (*MLN*), prints a long and interesting quotation from *The Careless Shepherdess* on the price of admission and other matters of theatrical practice. J. de Perott, "Welsh Bits in the Tudor and Stuart Drama" (*MLN*), T. S. Graves, "The Stage Sword and Dagger" (*So. Atl. Qu.*), and B. G. Brawley, *A Short History of the English Drama* may be listed. For the Commonwealth period T. S. Graves, "Notes on Puritanism and the Stage" (*SP*), collects additional references and shows that defenders of the stage during the years 1642-1660 were not wholly wanting; and H. E. Rollins' "A Contribution to the History of the English Commonwealth Drama" (*SP*) contains much new material, especially from the Thomason collection of news-books in the British Museum, shows that prohibitions did not prohibit even in the seventeenth century, and offers many new facts about actors, government raids, etc.

A. Thaler, "Was Richard Brome an Actor?" (*MLN*), and T. S. Graves, "Some Allusions to Richard Tarleton" (*MP*), belong here. L. D. Einstein's *Tudor Ideals* and A. D. McKillop's "Some Early Traces of Rabelais in English Literature" (*MLN*) bear in a more general way upon the Elizabethan Period.

In the seventeenth century Milton naturally bulks largest in American scholarship. J. H. Hanford's "The Chronology of Milton's Private Studies" (*PMLA*) is an attempt to arrange the entries in Milton's commonplace book in the chronological order of Milton's reading. The same author proposes in "The Arrangement and Dates of Milton's Sonnets" (*MP*) some modifications of Stevens' conclusions (Cf. *MP*, xvii), and in "Milton and the Art of War" (*SP*) shows that Milton's acquaintance with the art of war was a part of his renaissance idea of the education of a gentlemen. C. A. Moore defends Milton against the charge of inconsistency and justifies "The Conclusion of *Paradise Lost*" (*PMLA*). P. F. Baum's "*Samson Agonistes* Again" (*PMLA*) is a defense of *Samson Agonistes* in the light of Greek tragedy. P. F. Sherwin studies "Detached Similes in Milton's Epics" (*MLN*), E. C. Baldwin notes in places "The Authorized Version's Influence upon Milton's Diction" (*MLN*), J. H. Hanford defines the relation between "Milton and Ochino" (*MLN*), and J. A. Himes suggests "Further Interpretations of Milton" (*MLN*). The conclusion E. N. S. Thompson reaches in "Milton's Part in *Theatrum Poetarum*" (*MLN*) is that we are probably not justified in seeing Milton's hand or personal guidance in it. Miss Mabel D. Holmes in her dissertation *The Poet as Philosopher* (Pennsylvania) examines Sir John Davies, Alexander Pope, and Tennyson in their treatment of metaphysical themes and their relation to the thought of the time. F. A. Child has published his dissertation, *The Life and Uncollected Poems of Thomas Flatman* (Pennsylvania). A. H. Nethercot points out that Edward Phillips in 1675 appreciated "The Relation of Cowley's 'Pindarics' to Pindar's Odes" (*MP*) and in some

respects anticipated Congreve's essay. L. R. Merrill notes the source of "George Herbert's *Church Porch*" (*MLN*). H. E. Rollins in "Martin Parker: Additional Notes" (*MP*) supplements his article in *MP*, xvi. M. W. Croll's "'Attic Prose' in the Seventeenth Century" (*SP*) is an attempt to indicate the relation between ancient forms of style and those prevalent in the seventeenth century. J. B. Wharey notes that the indebtedness of "Bunyan's *Mr. Bad-man*" (*MNL*) to Arthur Dent's *Plain Man's Pathway to Heaven* is much greater than Bunyan's acknowledgement would suggest. E.N.S. Thompson treats the general subject of "Mysticism in Seventeenth-Century English Literature" (*SP*). O. F. Emerson discusses *John Dryden and a British Academy*, and H. Craig under the title "Dryden's *Lucian*" (*Classical Rev.*) records the other seventeenth century translations, and then devotes himself to Dryden's *Life* and the translators who did the Dryden *Lucian*.

In the eighteenth century J. W. Draper has published two papers: "Aristotelian 'Mimesis' in Eighteenth Century England" (*PMLA*), in which he traces the development of the idea of "imitation" as it was variously understood through the course of the century; and "The Theory of Translation in the Eighteenth Century" (*Neophilologus*), stressing the view that the eighteenth century believed in free translation for the enrichment of the vernacular. He has also published "Queen Anne's Act: A Note on English Copyright" (*MLN*). A. O. Lovejoy, "Pride in Eighteenth-Century Thought" (*MLN*), asserts that the eighteenth century objected not to pride in the individual but the race. Miss Margaret E. Cobb makes a few observations on "Pope's Lines on Atticus" (*MLN*), and R. D. Havens identifies "Aaron Hill's Poem on Blank Verse" (*MLN*) as a passage of burlesque character in *Cleon and Lycidas*. The title of F. B. Kaye's "The Writings of Bernard Mandeville: A Bibliographical Survey" (*JEGP*) is self-explanatory. W. S. Hendrix points out parallels between "Quevedo, Guevara, Lesage, and the *Tatler*" (*MP*), and J. M. Beatty, "Notes on the

Authorship of *The North Britain*" (MLN), offers additional evidence of the part played by Wilkes and Churchill in producing the paper. L. J. Davidson cites as "Forerunners of Goldsmith's *The Citizen of the World*" (MLN) various works which appeared in the first half of the eighteenth century representing themselves as translations of letters written by foreigners in strange countries and which might have suggested the idea to Goldsmith; and R. S. Crane and H. J. Smith in "A French Influence on Goldsmith's *Citizen of the World*" (MP) prove by the deadly evidence of parallel columns an extensive indebtedness to the *Lettres Chinoises* of the Marquis d'Argens amounting at times to the translation of whole essays. *Vanessa and her Correspondence with Jonathan Swift* is the title of an edition of the letters by A. M. Freeman. W. A. Eddy, "A Source for *Gulliver's Travels*" (MLN) shows that an edition of Lucian which Swift bought Stella in 1711 contained additions by Perrot D'Ablancourt in which the traveller visits a land of pigmies, describes a neighboring land of giants, and makes other visits to an island of magicians and an animal kingdom. J. J. Parry finds evidence of "Doctor Johnson's Interest in Welsh" (MLN), and C. W. Nichols shows that "The Date of *Tumble-Down Dick*" (MLN) is 1736. Miss C. F. McIntyre in answering the question "Were the 'Gothic Novels' Gothic?" (PMLA) attempts the difficult task of proving that they express the spirit of the renaissance rather than of the middle ages and that the source of their inspiration is Italy—the Italy of the Elizabethan drama. T. S. Graves offers "Some Facts about Anthony Aston" (JEGP). S. T. Williams' "The Early Sentimental Dramas of Richard Cumberland" (MLN) and W. T. Stanley's "The Dramas of Richard Cumberland" (*ibid.*) supplement each other. C. A. Jordan's "Davenport's *The City Nightcap* and Green's *Philomela*" (*ibid.*) attempts to determine the nature of the indebtedness that has long been recognized. H. Glicksman, "The Stage History of Colley Cibber's *The Careless Husband*" (PMLA), collects records of performances, and J. M. Beatty, "Garrick,

Coleman, and *The Clandestine Marriage*" (*MLN*) reviews the facts in the dispute over the Garrick-Coleman collaboration in this play.

In a volume called *A Magnificent Farce* A. Edward Newton includes an essay entitled "A Sane View of William Blake." *Wordsworth's French Daughter* by G. M. Harper, reconstructs the story of her birth and marriage from unpublished letters in the British Museum. J. E. Wells, "The Story of Wordsworth's *Cintra*" (*SP*) examines in great detail the circumstances of composition involved in Wordsworth's pamphlet on the Convention of Cithra and incidentally relieves DeQuincey of considerable misunderstanding which has arisen from an ungrateful attitude on Wordsworth's part. O. J. Campbell thinks "Wordsworth Bandies Jests with Matthew" (*MLN*). G. R. Elliott suggests that "The Real Tragedy of Keats" (*PMLA*) was psychological or spiritual—an unfilled yearning for the "peace of wisdom." Miss M. H. Shackford notes certain likenesses between "*The Eve of St. Agnes* and *The Mysteries of Udolpho*" (*PMLA*) which suggest that Keats developed suggestions from the earlier work; and S. C. Chew attempts a brief critical estimate in "Keats after a Hundred Years" (*New Republic*). A. H. Gilbert in "A Note on Shelley, Blake, and Milton" (*MLN*) traces a couple of details in Shelley to Milton and the *Iliad* rather than to Blake. W. E. Peck prints "A Note on Shelley and Peacock" (*MLN*) and a longer paper on "Shelley and the Abbé Barruel" (*PMLA*). N. I. White, "Shelley's Swell-foot the Tyrant in Relation to Contemporary Political Satires" (*PMLA*), shows that in treating the contemporary scandal of Queen Caroline, Shelley borrowed largely from his anonymous contemporaries both in manner and idea. The same author portrays "The Historical and Personal Background of Shelley's *Hellas*" (*So. Atl. Qu.*). *The Radicalism of Shelley and its Sources* is the title of a dissertation by D. J. McDonald (Cath. Univ. of Amer.; also published serially in *The Catholic Educ. Rev.*). S. T. Williams treats in two articles "The Story of Gebir" (*PMLA*) and "The Sources of Landor's *Gebir*"

(*MLN*). A. M. Bierstadt studies Campbell's poem "Gertrude of Wyoming" (*JEGP*) and the sources of its inspiration, and N. W. Hill offers "Childe Harold: A Proposed Emendation" (*London Times Lit. Sup.*). W. Graham writes on "The Politics of the Greater Romantic Poets" (*PMLA*).

M. Y. Hughes' "The Humanism of Francis Jeffrey" (*MLR*) attempts a more just appreciation of Jeffrey as a critic than is usually accorded him and J. Zeitlin tries to do similar justice to his contemporary, John Scott, "The Editor of the *London Magazine*" (*JEGP*). J. A. Falconer finds "The Sources of *A Tale of Two Cities*" (*MLN*) in hints of situation and character in Carlyle, Scott, and in Mercier's *Tableau de Paris*. F. W. Roe's *The Social Philosophy of Carlyle and Ruskin*, L. H. Chrisman's *John Ruskin, Preacher, and Other Essays*, and J. H. Whitehouse's collection entitled *Ruskin the Prophet, and Other Contemporary Studies* are timely volumes. S. Robertson, "Sir Thomas Browne and R. L. Stevenson" (*JEGP*), tries to show an indebtedness of Stevenson's early writings to Sir Thomas Browne's style. S. T. Williams discusses "Some Aspects of Matthew Arnold's Poetry" (*Sewanee Rev.*), and Miss H. C. White, "Matthew Arnold and Goethe" (*PMLA*) shows Arnold's great admiration for and indebtedness to Goethe. *Browningiana in Baylor University* by Miss A. E. Brooks is the title of a bibliography of an extensive collection of books and articles on Browning. J. F. A. Pyre devotes a monograph to *The Formation of Tennyson's Style* (Wisconsin). T. P. Cross speaks for "Alfred Tennyson as a Celticist" (*MP*) and W. H. Vann finds "A Prototype of Tennyson's Arthur" (*Sewanee Rev.*) in the life of Christ. O. Burdett's *The Idea of Coventry Patmore* is an enthusiastic interpretation of Patmore's poetry. Finally Rossetti finds a sympathetic student in A. E. Trombly, both in the monograph *Rossetti the Poet: An Appreciation* (Texas) and the series of "Rossetti Studies" in the *So. Atl. Quarterly*.

Of contemporary literature a few titles must suffice. H. W. Peck in "The Social Criticism of Literature" (*Sewanee*

Rev.) comments on the disappearance of the critical essay from popular periodicals, and W. L. Cross in an article which he calls "From Plutarch to Strachey" (*Yale Rev.*) passes in review various types of biography. W. L. Phelps' *Essays on Modern Dramatists*, B. H. Clark's *The British and American Drama of To-day*, and G. A. Wauchope's "Henry Arthur Jones and the New Social Drama" (*Sewanee Rev.*) may be grouped together. Miss M. King considers the "Temperamental Pessimism in Thomas Hardy" (*Pacific Rev.*) and J. W. Beach in "Bowdlerized Versions of Hardy" (*PMLA*) offers a very interesting discussion of the changes introduced through English reticence in some of Hardy's novels. J. B. Harrison's "Samuel Butler Revisited" (*Pacific Rev.*) and F. A. Waterhouse's "The Literary Fortunes of Kipling" (*Yale Rev.*) are critical and interpretative. In "The Fall of the Curtain" (*Yale Rev.*) C. B. Tinker contrasts the old fashioned ending with the new and quarrels with certain present day tendencies in fiction, especially the lack of faith in human nature and society. We may close this list with two useful handbooks: J. M. Manly and Edith Rickert's *Contemporary British Literature* and H. L. Wheeler's *Contemporary Novels and Novelists*.

It only remains to mention a few miscellaneous titles that do not belong to any particular period. A. Taylor, "In the Evening Praise the Day" (*MLN*), notes various occurrences of the idea. T. S. Graves, "The Echo-Device" (*MLN*) supplements E. Colby's *The Echo-Device in Literature*. R. Withington's "Post-Bellum Giants" (*SP*) is a by-product of his interest in pageantry. G. W. R. Havens has prepared a monograph on *The Abbé Prévost and English Literature*. C. E. Whitmore in "The Field of the Essay" (*PMLA*) attempts to define more carefully what is to be understood by the term. Finally, not the least interesting of the group are Miss Louise Mathewson's *Bergson's Theory of the Comic in the Light of English Comedy* (Nebraska) and Miss Rose F. Egan's *The Genesis of the Theory of Art for Art's Sake in Germany and in England* (Smith).

In so condensed a résumé little more than the briefest mention can be accorded to any title. Yet a glance at these pages, in which only the work of American scholars is recorded, will show convincingly that America has done her share of research and the publication of research, in English philology and literature during 1921.

ALBERT C. BAUGH

II. ROMANCE LANGUAGES AND LITERATURES

During the year 1921 the work published in the Romance field by American scholars, and by those teaching in American universities has grown in quantity and quality. As in former years, perhaps the most important contributions have been made in Old French literature. T. A. Jenkins in an article entitled "Why did Ganelon hate Roland?" (*P. M. L. A.*, XXXVI, 134-141), shows that by adopting the natural reading "sorfist" for "forfist" in *Ch. de Roland*, 3758, a difficult passage can be interpreted, by attributing Ganelon's treason to both his greed for money, and his thirst for vengeance on his step-son, due to the latter's pride in his position and wealth. In writing on "The Dreams of Charlemagne" (*Ibid.*, 133-141), A. H. Krappe points out that this oft-occurring episode in the French epic, may not necessarily be of Germanic origin. Raymond Weeks completes his analysis with a full measure of quotations, of the *Siege de Barbastre* (*R. R.*, XI, 349-369; XII, 155-167). F. E. Guyer's study on "The Influence of Ovid on Crestien de Troyes" (*R. R.*, XII, 97-134; 216-247), is at once a contribution to the sources and the chronology of the poet's works, on the basis of which he has been able to draw conclusions in regard to the authenticity of certain of them. The same writer under the title, "C'est nous qui sommes les anciens" (*M. L. N.*, XXXVI, 257-264), has shown the results of an interesting pursuit of a lasting tradition of a philosophic conception framed in a phrase. F. A. G. Cowper adds much that is new to our knowledge in regard to the text and date of the poem

of Gautier d'Arras in his article on "The New Manuscript of Ille et Galeron" (*M.Ph.*, XVIII, 601-608). J. L. Lister has published as a doctorate dissertation the text of *Perlesvaus* Branch I from Hatton Ms. 82, giving the variants from the other manuscripts of the work. A most important contribution to fable literature has been made by K. McKenzie and W. A. Oldfather in their edition of the *Ysopet-Avionnet: The Latin and French Text* (*Univ. of Illinois Studies in Lang. and Lit.*, V, No. 4), of which the value is enhanced by the reproduction of the elaborate series of illustrations which precede in each case the text of the Latin fable. S. L. Galpin by his analysis of one of the many imitations of the *Roman de la Rose* in his article "Les Eschez amoureux: A Complete Synopsis with unpublished Extracts" (*R. R.*, XI, 283-307), supplements our information on this work. Grace Frank in her "Critical Notes on the 'Palatine Passion'" (*M.L.N.*, XXXVI, 193-204) makes a number of noteworthy suggestions on the text and related questions, of one of the most important documents in Old-French dramatic literature. T. F. Crane in a supplementary article on "The Mountain of Nida" (*R. R.*, XII, 79-83) calls attention to a Roumanian tale as the connecting link between the Oriental and Occidental versions of an episode in the Alexander legend. Archer Taylor has gathered together some notes on an interesting combination of legends in his article on "Arthur and the Wild Hunt" (*R. R.*, *Ib.*, 286-289). R. T. Hill completes his edition of "The Vie de Sainte Euphrosine" by a study of the language of the poem, which he dates as early as 1200 (*Ib.*, 44-9). J. C. Dawson in an article on "The Floral Games of Toulouse" (*Ib.*, 248-275) traces the history of the after-product of Old Provençal literature.

Writing on "Some early Traces of Rabelais in English Literature" (*M. L. N.*, XXXVI, 469-474) A. D. McKillop collects a number of unnoted references to the great author, the earliest dating 1583, which show at least an acquaintance with his name and reputation as a humorist. In his article on "The Source of de Sallebray's 'Amante ennemie'"

(*M. L. N.*, XXXVI, 92-95) G. L. van Roosbroeck points out that this play (1642) had its source in the romance of du Peñrier, *La Hayne et l'Amour d'Arnoul et de Clairemond*, which was printed in 1600, and is the earliest example of *Cid* literature in France. The same writer has published pamphlets on *The Purpose of Corneille's Cid*, and on *The Genesis of Corneille's Mélite*. In a note on "Corneille's 'Illusion Comique,' Mahelot's 'Mémoire,' and Rampalle's 'Bélinde'" (*St. in Ph.*, XVIII, 10-14), H. C. Lancaster has correctly interpreted a passage, hitherto supposed to allude to a play of Corneille. This note is only a by-product of an important contribution to the history of the French stage in the seventeenth century, made by the same writer, in his *Mémoire de Mahelot, Laurent et d'autres décorateurs de l'Hôtel de Bourgogne et de la Comédie Française au dix-huitième siècle*. In his article "From Le Misanthrope to Le Malade Imaginaire" (*M. Ph.*, XIX, 17-32) C. D. Zdanowicz continues his studies on the subjective elements in Molière's plays, while R. V. Merrill, writing on "Molière's Exposition of a Courtly Character in *Don Juan*" (*Ib.*, 33-46), shows how the dramatist harmonised his characterisation of his infamous hero with the social and ethical standards of his own times. But, that Molière's attempt to write down to contemporary religious and popular conventions was not successful is shown in A. S. Schaffer's study on "Thomas Corneille's Re-working of Molière's *Don Juan*" (*Ib.*, 163-175).

G. Atkinson in an article on "A French Desert Island Novel of 1708" (*P.M.L.A.*, XXXVI, 509-528) points out that the *Voyage de François Leguat*, published in 1707, which has been accepted as an authentic narrative of travel is a romance. G. R. Havens has a well documented article on "The Theory of 'Natural Goodness' in Rousseau's 'Nouvelle Héloïse'" (*M. L. N.*, XXXVI, 385-394), and E. A. Foster has published a monograph on *Le dernier séjour de J. J. Rousseau à Paris*. G. R. Havens in his *Abbé Prévost and English Literature* (Elliott Monographs, 9) has presented us with a valuable supplement on one of the many factors on

the theme of cosmopolitanism, so brilliantly summed up by Texte. A contribution to the same subject is found in what R. H. Crane and H. B. Smith have written on "A French Influence on Goldsmith's *Citizen of the World*", (*M. Ph.*, XIX, 83-92). They point out a number of definite textual borrowings on the part of the English author from the *Lettres chinoises* of the Marquis d'Argens. H. Floyd in her dissertation on *Women in the Life of Balzac* has given an interesting study of an important factor in the novelist's life, while a valuable contribution to the development of his style has been made by J. M. Burton in his *Honoré de Balzac and his Figures of Speech* (*Elliott Monographs*, 8). E. R. Goddard has shown in a note on "Color in Lamartine's *Jocelyn*" (*M. L. N.*, XXXVI, 221-5) what a limited sense of color the poet reveals in his descriptions of nature. A. Schaffer's note on "The Sources of Théodore de Banville's 'Gringoire'" (*M. L. N.*, XXXVI, 225-9) is a contribution to the reading of the poet, and G. Chinard shows in a note on "Les Sources d'un poème de Leconte de Lisle" (*M. L. N.*, XXXVI, 101-4) shows that the "Calumet du Sachem" found its inspiration in Longfellow's "Evangeline," as well as in the travels of Domenech, and in reminiscences of Chateaubriand. The historian and critic is well characterized by H. L. Norman in an article on "The Personality of Hippolyte Taine" (*P. M. L.*, XXXVI, 529-550).

On the linguistic side, two important contributions are to be noted, one by G. C. Laubscher, who in his monograph on *The Syntactical Causes of Case Reduction in Old French* (*Elliott Monographs*, 7), has thrown light on a number of points in a difficult subject, and the other by H. A. Todd, who has reviewed and added to the evidence in regard to the accepted explanation of "The French locution 'Qui vive'" (*R. R.*, XI, 370-380).

The Sexcentenary of the death of Dante has been responsible for a number of publications on the work of the greatest of Italian poets. Of these the most important collection is found in *The Rice Institute Pamphlet*, Vol. VIII, No. 2.

It contains the following papers, which were delivered as lectures: C. H. Walker, "Historical Background of Dante"; G. C. Evans, "The Physical Universe of Dante; H. E. Conklin, "The Aesthetic of Dante;" R. A. Tsanoff, "Dante's Idea of Immortality;" R. G. Caldwell, "The Political Writings of Dante;" A. L. Guérard, "Dante and the Renaissance"; and S. Axson, "Dante and English Literature." All these papers offer an adequate treatment of their diverse subjects, while those by Evans and Guérard are at once original and inspiring. For the same occasion a number of *Studies in Philology* is devoted to studies in medieval literature, and contains an article as enlightening as its subject "Illumination" (*St. in Ph.*, VIII, 377-391), in which C. H. Grandgent discusses the poet as an inspired prophet. It also contains an essay by J. B. Fletcher on "The Comedy of Dante" (*Ib.*, 392-411), which has been included as one of three essays in his book on the *Symbolism of the Divine Comedy*. E. H. Wilkins under the title *Dante: Poet and Prophet*, has published three well informed essays on the poet and his work, and in an article on "Dante's Scheme of Human Life" (*M. Ph.*, XVIII, 412-418), has tabulated and commented on certain fundamental elements of Dante's thought. J. E. Shaw under the title "And the Evening and the Morning were One Day" (*M. Ph.*, XVIII, 569-590) has given an interpretation to *Par.* XVII, 136-8, which has the merit of being subtle and original. G. L. Hamilton under the title "The Pedigree of a Phrase in Dante (*Purg.* VII, 107-8)" (*R. R.*, XII, 84-89), adds further to the history of a conventional attitude in art and literature, R. S. Phelps writing on "Rime Clues in Dante" (*M. L. N.*, XXXVI, 144-6) points out the correlation, which the poet made a point of making, between his verse structure, and the subject matter in the *Divina Commedia*. M. J. L. Perrier completes his attempt to vindicate the reputation of the Provençal poet and swashbuckler, writing on "Bertran de Born, Patriot, and his Place in Dante's *Inferno*" (*R. R.*, XII, 21-43). M. W. P. Mustard in his article on "Petrarch's Africa" (*Amer. Journ.*

Ph., XLII, 97-121), has analysed and pointed out the sources of the poet's ambitious Latin epic. T. F. Crane has found analogues in unexpected quarters for a little studied story in his article, "The Sources of Boccaccio's Novella of Mitridanes and Natan (*R. R.* XII, 193-215). M. Garver has continued working in a field in which he has done commendable work in his publication of "Some Supplementary Italian Bestiaries" (*R. R.*, XI, 308-327). In his article on "Nature in Early Italian" (*M. L. N.*, XXXVI, 329-334), E. C. Knox continues his studies on the presentation of Nature as an allegorical figure. R. Altrocchi's study on "The Calumny of Apelles in the Literature of the Quattrocento" (*P. M. L. A.*, XXXVI, 454-491) might serve as a model for the way in which he traces the continuation of a literary tradition in the art and literature of the Renaissance, resulting in a contribution to the history of art, literature and humanism. R. C. Williams in his articles, "The Purpose of Poetry, and Particularly the Epic, as Discussed by Critical Writers of the Sixteenth Century in Italy" (*R. R.*, XII, 1-20), "Method of Treatment of the Epic as Discussed by Sixteenth Century Critics (*Ib.*, 276-285), and "Metrical Form of the Epic as discussed by Sixteenth-Century Critics" (*M. L. N.*, XXXVI, 449-457) makes so many contributions to the history of criticism in the Renaissance. A. H. Krappe points out a part of "The Sources of Sebastiano Erizzo's *Discorso del governi civili*" (*R. R.*, XII, 181-6) in Polybius and Macchiavelli.

K. Pietsch in completing his study on "The Madrid Manuscript of the Spanish Grail Fragments" (*Mod. Ph.*, XVIII, 591-6) reveals the gaps in the histories of early Spanish literature, in the field of translations of religious works. A. M. Espinosa writing "Sobre la Leyenda de los Infantes de Lara" (*R. R.*, XII, 135-145) gives two new versions of the story, one of which contains fragments of a romance. R. Lansing in her article on "The Thirteenth Century Legal Attitude Towards Women in Spain" (*P. M. L. A.*, XXXVI, 492-507) has collected material which will

be useful to illustrate the references to the same subject in the literature of the period. J. P. W. Crawford has summed up the old, and supplied new evidence on a curious item of the liturgical drama in his "Note on the Boy Bishop in Spain" (*R. R.*, XII, 146-154). In "A Note on the 'Comedia Calamita' of Torres Naharro" (*M. L. N.*, XXXVI, 15-17) he suggests some of the possible sources of this drama, while M. Romero-Navarro in his "Estudio de la 'Comedia Himenea' de Torres Naharro" (*R. R.*, XII, 50-72) points out the importance of another play of the same dramatist, and its indebtedness to the *Celestina*, while in his "Observaciones sobre la Comedia Tideia" (*Mod. Ph.*, XIX, 187-198) he has pointed out the influence of the same work, combined with that of the Elogas of Juan del Encina, and the plays of Torres Naharro. G. L. Dale fixes "The Date of Antonio de Villegas' Death" (*M. L. N.*, XXXVI, 334-7), as late as 1576, instead of the generally accepted date of 1551, by study of the practice of granting privileges for printing books in the sixteenth century. E. Buceta points out much that is new in the development of euphuism in Spain in his article "Algunos Antecedentes de Culteranismo" (*R. R.*, XI, 328-348). A. S. Sloan in a note on "Juan de Luna's Lazarillo and the French translation of 1660" (*M. L. N.*, XXXVI, 141-3) shows that the Spanish text printed with Part I of the translation was not Luna's. A. Hamilton shows "Ramón de la Cruz, Social Reformer" (*R. R.*, II, 168-180) in a series of the dramatist's later plays.

F. Vexler gives the source of a number of Roumanian words in his "Etymologies and Etymological Notes" (*R. R.*, XV, 90-92).

GEORGE L. HAMILTON

III. GERMANIC LANGUAGES AND LITERATURES

In the field of German literature there are a number of articles on various aspects of Goethe's works. A. R. Hohl-feld, *Pact and Wager in Goethe's Faust*, *Modern Philology*

for Feb. gives a careful analysis of the problems involved, coming to the conclusion that the wager between the Lord and Mephisto and between Faust and Mephisto are practically identical and that Mephisto loses both. James T. Hatfield, *Journal of Eng. and Ger. Philol.* for Jan. gives a summary of Gustav Roethe's study *Die Entstehung des Urfaust* showing that Roethe postulates three different phases in the composition of the work. The same author gives a study of Goethe's poem *Im ersten Beinhau*, *Publ. of M. L. A.* for Sept. which he thinks owes its inspiration to Goethe's first visit to Switzerland in 1775, renewed on his second journey in 1797 at which time he began the composition of the poem. He laid it aside, however, and did not finish it till 1826 when Schiller's skull was placed in the Weimar library. The title *Bei Betrachtung Schiller's Schädel* was added by Eckermann for the Cotta edition of 1833. Hohlfield likewise discusses in *The Poems in Carlyle's Translation of Wilhelm Meister*, *Mod. Lang. Notes* for April. The Various versions in the editions of 1824, 1839 and 1858. Helen C. White *Matthew Arnold and Goethe*, *Publ. of M. L. A.* for Sept. shows how greatly Arnold was indebted to Goethe for the general trend of his thought.

Two articles treat of Schiller. Allan L. Carter *Schiller and Shaftesbury*, *Int. Journal of Ethics* for Jan. gives an exhaustive treatment of Shaftesbury's influence on the German poet. Kenneth Hayens *Schiller's Jungfrau von Orleans and The Historic Maid of Orleans*, *Mod. Lang. Notes* for Feb. discusses the many changes Schiller made in Joan's character, changing her from a humble maid into a lofty virgin and making her the embodiment of patriotism which she was not to the French of her time. Starting with a quotation from Schiller Archer Taylor, *Mod. Lang. Notes* for Feb., traces parallels to the proverb 'In the evening praise the day' through various Germanic and Romanic languages.

Martin Schuetze in his third article on *Fundamental Ideas in Herder's Thought*, *Mod. Philol.* for Nov., discusses first the idea of personality, which according to Herder, is not to be

found in any abstract conception, but in a synthetic unity of characteristic traits, second Herder's identification of folk literature with classic literature, as the latter is not produced by imitation of other masterpieces, but springs from the genius of the people.

In the field of the drama William Diamond discusses the question *Does Emilia love the Prince* in Lessing's play *Emilia Galotti*, *Mod. Philol.* for Nov., and decides it in the negative against Goethe, Riemer and a host of German critics. John W. Scholl *The Cave Scene* in "*Die Familie Schroffenstein*," *Mod. Philol.* for Feb., tries to prove that the stage direction at the beginning of the scene 'Agnes mit einem Hute in zwei Kleidern' was introduced to make the piece *theaterfähig* and that Kleist originally planned a complete exchange of attire on the part of the lovers. F. W. J. Heuser *Personal and Literary Relations of Hauptmann and Wedekind*, *Mod. Lang. Notes* for Nov., interestingly shows how Hauptmann used Wedekind as the model for Robert in his drama *Friedensfest* and the revenge which Wedekind took in his comedy *Die Junge Welt* in which he introduces Hauptmann in the disguise of the naturalistic poet Franz Ludwig Meier whose dramas he ridicules. G. M. Allen *Problem of Individualism in Relation to Society in Ibsen, Maeterlinck and Hauptmann*, *Poet Lore* for June, discusses the question in a most superficial way. Huntley Carter *Socializing the German Theatre, Drama* for Jan., describes the attempts being made in this direction in Germany by the German Actors' Union and its periodical *Der neue Weg*. A. W. G. Randall *Contemporary German Dramatists*, *Dial* for August, gives a brief but excellent review of the chief plays that have appeared since 1914. A. Busse has edited an edition of Hebbel's *Nibelungen* for the Oxford German Series.

In the field of the novel Friedrich Schönmeyer in an article entitled *Friedrich Lienhards Literaturbetrachtung*, *Mod. Philol.* for Feb., discusses Lienhard's art which he calls *Heimatkunst*, showing him to be an idealist and the direct opposite of Hauptmann. Heinrich Mann's novel *Der*

Untertan has been translated by Ernest Boyd as *Patrioteer* for Harcourt's series *European Literature*. Johanna Spyri's popular stories for children have been appearing in translation, *Cornelli* and *Mazli* published by Lippincott, the latter translated by Elizabeth P. Stork; *Heidi* by Philipp S. Allen for Rand.

In the field of the lyric Edwin G. Gudde *Traces of English Influence in Freiligrath's Political and Social Lyrics*, *Journal of Eng. and Ger. Philol.* for July, seeks to prove that Freiligrath's change to political poetry was not made under the influence of British poets, but that after the change he frequently selected British subjects and motifs, showing especial fondness for Thomas Moore. Ludwig Lewisohn writes on the *Progress of German Poetry in the Nation* for April 13th and A. W. G. Randall discusses the *Main Currents in Contemporary German Literature* in the *Dial* for April.

In the Middle High German field Gudmund Schütte *The Nibelungen Legend and its Historical Basis*, *Journal of Eng. and Ger. Philol.* for July, makes an ingenious, if somewhat phantastic attempt to continue the work of Müllenhoff and to trace the historical elements in the Nibelungen legends.

In the philological field Edwin C. Roedder in an article entitled *A Critical Survey of Recent Research in German Philology*, *Journal of Eng. and Ger. Philology* for April, discusses at considerable length Baesecke's survey *Deutsche Philologie*, acquainting the reader with the principal philological works that have appeared in Germany between 1912 and 1917 and Baesecke's opinion of them. Otto B. Schlütter *Weitere Nachträge zu den althochdeutschen Glossen*, *Journal of Eng. and Ger. Philol.* for July, adds glosses taken from various codices. W. Kurrelmeyer under the guise of a review of the ninth edition of Kluge's *Etymologisches Wörterbuch*, *Mod. Lang. Notes* for Dec., gives a number of etymological studies of his own as a contribution to the next edition. A. M. Sturtevant *Die Endung des Partizipiums Präteriti der Germanischen Starken Verba*, *Amer. Journal of*

Philol. vol. 42, pp. 12-24, seeks to prove that the suffix *-in* in North and West Germanic is not old but rather a younger development of original *-an*. The same scholar in an article entitled *Zum Vokalismus des Gotischen And-waihando in seinem Verhältniss zu Altisländischem vega 'töten,' Journal of Eng. and Ger. Philol.* for Jan., discusses the possibility of connecting these words together and with the O.H.G. verb *ubar-wehan* and decides that they do not support Streitberg's assumption of a Gothic verb *and waiha*—*andwaih*, but that it is better to assume with Braune that *and-waihando* is an error for *and-weihando*. W. Kurrelmeyer *Niflant, Iflant, Mod. Philol.* for Feb., treats of these forms which have generally been considered mere variants of Livland and shows that they are the forms usually found in Middle and Upper German documents, whereas Lifland is the form in Low German monuments.

In the field of German-American relations Clara E. Schieber in a study *Transformation of American Sentiment towards Germany 1870-1914, Journal of International Relations* for July traces the gradual change in American feeling toward Germany from the favorable attitude at the time of the Franco-Prussian war to the hostile feelings in the recent war, showing also the reasons for the change. It is a condensation of a more elaborate study in her dissertation at Clark University 1920.

In the Old Norse field H. G. Leach *Angevin Britain and Scandinavia, Harvard Studies in Comparative Literature*, vol. 6, has treated of the historical relations of the two countries and of their mutual literary influence during the period in question. Edith S. Krapp in an article entitled *The Casina of Plautus and the Þrymskviða (Scandinavian Studies* for August) presents an argument to prove that this comedy of Plautus was the source for the Norse story. Archer Taylor, *The Death of Orvar Oddr (Mod. Philol.* for August) has traced similar tales in English, Russian and German folk lore, showing that in the case of the English version it is a direct borrowing, that the Russian borrowed too, but that

in the case of the German tale of the hunter of Hackelberg the matter is uncertain. H. R. Holand, *The Goths in the Kensington Inscription* (*Scand. Studies* for May) has presented a clever argument to prove that the famous inscription found in Minnesota is not a forgery, as so frequently stated, but is a correct account of the expedition of Paul Knutson between 1355 and 1364. In *Scand. Studies* for Feb. A. M. Sturtevant has ably discussed the resemblances between Oehlenschläger's *Helgi* and Tegnér's *Frithiofsaga* and concludes as against Miss Thome (*Finsk Tidskrift*, 1918, 272-288) that for the composition of his work Tegnér owed very little to Oehlenschläger, aside from the arrangement of his poem in cantos with their varied types of verse form. D. K. Dodge has most interestingly discussed *Longfellow's Scandinavian Translations and Imitations* (*Scand. Studies* for August). In the same number Adolph B. Benson, in an article entitled *Was Gustavus Vasa the First American Drama*, has shown that no trace can be found of such a play, which was attributed by Hornblow in his *History of the Theatre in America* to Benjamin Colman a student of Harvard and was supposed to have been performed in 1690. A volume on the *Elder Edda and Ancient Scandinavian Drama* from the pen of Bertha S. Philpotts has been published by Macmillan. Anton W. Brogger in the *American Scandinavian Review* for July gives an account of the Viking ship found at Oseberg (also printed separately). Adolph B. Benson *Scandinavia in French Literature*, *American Scandinavian Review* for June, traces the ever increasing interest in Scandinavia and its history on the part of the French, beginning with the period of the Thirty Years War and ending with Victor Hugo's *Hans of Iceland*.

In the field of Norwegian literature Ibsen's early plays, *Cataline*, *Warriors Barrow* and *Olaf Liljekrans* have been translated by Anders Orbeck and published as volume 17 of the *Scandinavian Classics*. Ina T. Firkins has compiled a volume *Henrik Ibsen, a Bibliography of Criticism and Biography* with an index to characters for H. W. Wilson's series of

Practical Bibliographies. Julius E. Olson has discussed the symbolism of *Gerd, the Hawk and the Ice Church* in Ibsen's *Brand* (*Scand. Studies* for Feb.). A. L. Roy Andrews has suggested that Molbech's *Klintekongens Brud* may have influenced Ibsen in the writing of his *Fruen fra Havet* (*Scand. Studies* for May). Jonas Lie's *Family at Gilje*, a domestic story of the forties, has been translated by Samuel C. Eastman with an introduction by Julius E. Olson and published as vol. 19 of the *Scandinavian Classics*. Arne Garborg's *The Lost Father* has been translated by Mabel J. Leland and published by the *American Scandinavian Foundation*. This is the first attempt to introduce Garborg to American speaking audiences. Knut Hamsun's works continue to be popular. Three of his novels have been translated by W. W. Worster for Alfred Knopf: *Markens Grøde*, which was the indirect reason of his receiving the Nobel prize, under the title the *Growth of the Soil*; *Pan*, with an introduction by Edwin Björkman, and *Dreamers*. Another of his novels *Ny Jord* has been done into English under the title *Shallow Soil* by Carl C. Hyllestad for the same publisher. Hanna A. Larsen has contributed an excellent article on the works of Hamsun to the *American Scandinavian Review* for July. The same author has written an article on *Recent Fiction in Norway* for the November number of the same periodical, treating of novels by Sigrid Undset, Hamsun, Bojer and others. Undset's novel *Jenny* has been translated by W. Emmi for Knopf. P. Selver has published a volume of *Poems of Sigbjörn Obstfelder* with the original and the English versions in parallel columns.

Among Swedish writers Strindberg continues to claim the principal attention. Axel J. Uppvall has made an excellent translation of Carl Gustaf Uddgren's life of Strindberg for the Four Seas Co. under the title *Strindberg, the Man*. Axel Brett in an article *Psychological Abnormalities in August Strindberg*, *Journal of Eng. and Ger. Philol.* for Jan., passes Strindberg's life in review, as shown in his autobiographical volumes and other works, in an attempt to account for the

author's eccentricities. In the Feb. number of the *Living Age* Edmund Gosse discusses the question of how far the madness of Strindberg should affect our appreciation of his writings; in the June number L. Maury writes on *Strindberg's Confession*: in the July number appears an account of the famous communistic society of Northern France *Famillistère of Guise* translated from hitherto unpublished journals of Strindberg. Verner von Heidenstam's great prose epic *The Charles Men*, describing the campaigns of Charles XII and his soldiers has been done into English by Charles Wharton Stork as volumes 15 and 16 of the *Scandinavian Classics*. Gustaf af Geijerstam's gloomy novel *The Book about Little Brother* has been translated by Edwin Björkman and published as volume 18 of the *Scandinavian Classics*. Under the caption *The Modern Drama in Sweden* August Brunius in the *American Scandinavian Review* for Jan. has given a brief but interesting survey of the dramatic output in recent years. In the November number of the same review Johan Mortensen has contributed an article on *Books of the Year in Sweden*. In the field of Danish literature Martin A. Nexö's novel *Ditte, Daughter of Man* has been translated by A. G. Chater and Richard Thirsk for Holt and Co. Christian Rimestad has contributed an article on *Danish Literature* to the *American Scandinavian Review* for November.

In the Dutch field Lucius L. Hubbard has published a monograph on the *Story of Sjouke Gabbes*, a Dutch source for Robinson Crusoe (Wahr).

DANIEL B. SHUMWAY